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when the writers of old were regularly called *veteres*, and that the *Commentary* of Eugegraphius, because of its rhetorical character, never came under the same influences, and as a result its integrity was fairly well maintained.

This indicates that the MSS of family β better represent the work of Eugegraphius than those of family α , and the homogeneity in the language, especially the use of *adiecit*, and its synonyms, shows the validity of the conclusion.

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Life in Ancient Athens. By T. G. TUCKER. New York: Macmillan, 1906. Pp. xiii + 323. \$1.25.

The present volume is the ninth in the Gardner-Kelsey series of Handbooks of Archaeology and Antiquities. It is not a book for specialists since the author advances no new theories regarding Greek life and supports none of his statements by citations. Instead of that we have an uninterrupted narrative dealing with facts about classical Athens which every younger student of ancient history should know and which the general reader will not find devoid of interest.

The book discusses briefly the general features of Athens, its inhabitants and buildings, the private life of man, woman, and child, the army and navy, religion, theater and festivals, city government, funeral customs, and Athenian art, and at the end draws some comparisons between ancient Athenian and modern life.

The author's statements of fact will for the most part be received without question. It is a misstatement, however (p. 32), that the Turks used the Parthenon as a powder magazine (see Michaelis *Der Parthenon*, p. 62); nor are we certain that the platform of the same building (p. 38) has a curving outline for optical reasons. Perhaps, as has been suggested, the stylobate is curved to allow the rain-water to run off.

The old story that the mother of Euripides was a seller of vegetables is found on p. 123. Cf. Wilamowitz *Herakles* I. 8f. for arguments against the tradition, which was emphatically denied even in antiquity.

The figure on p. 163 should be entitled "Woman with Distaff" rather than "Girl with Distaff." It seems to have been a custom for married women to appear with their hair hanging loose, as is the case here, while a girl would use the net (*σφενδόνη*). Space is lacking to discuss in detail this thesis, which I owe to Professor Loeschke, but the following examples may be cited at random from a large amount of material: (a) figures of Hebe *passim*; (b) the Lapith maiden on Apollo's left in the west pediment of the Zeus temple in Olympia; (c) the Danaids in the

Hades vase, Baumeister 2042A; (d) the newly found statue of a Niobid, *Muench. Sitzb.* 1907, II (her hair is done up in a net, whereas the well-known mother of this group has hair falling over her shoulders); (e) the illustration on p. 162 of the book under review, "Marriage Procession to Fetch the Bride;" (f) the Demeter of Knidos; (g) the well-known Medea vase, Baumeister 980.

The statements regarding the tragic mask should be revised as indicated by Mr. Allen in the *Classical Quarterly* for July, 1907.

The chapter on Athenian art is wholly inadequate, because it presumes some knowledge of the monuments in beginners; because it is composed so largely of negative and general phrases; and because it contains many misconceptions on the part of the author. On p. 279 we are told that "all Greek paintings of the higher kind have naturally disappeared." Now this, together with the following statements, while partially true, conveys an altogether erroneous impression of the means at hand for a knowledge of Greek painting. To be sure, practically all Greek paintings on flat surfaces from the greatest period of Greek art have disappeared but we have a large amount of Greek sculpture, which is Greek painting in the round. Their color is gone, but every relief and every statue "from the Lion Gateway to Trajan's Column" is a first-hand document for Greek painting of the highest kind quite as much as for sculpture, bearing a relation to the frescoes and easel paintings of antiquity comparable to that which the modern sketch or photograph does to the finished painting. As for the Etruscan and Pompeian paintings, the beautiful new "Denkmäler d. Malerei" by Paul Hermann is sufficient answer to our author's charge that they are "insignificant." Vase paintings, we are told, "are either not pure Greek or do not represent the higher efforts of masters." Just why Greek vases should be said to be often not pure Greek is not apparent, unless reference is here made to the Italo-Greek vases. That they do not represent the higher efforts of masters is true in the sense that the ancients did not look upon vase painters as leaders in art. It is, however, unfair to thrust aside on such grounds the work of men like Brygos and Euphronios, who certainly have every claim to be called masters in their sphere, and whose works preserved to us elicit our unstinted admiration and teach us much about the general branch of classic painting.

That there is no symbolism about the Greek gods is a statement (p. 297) to be accepted with caution in view of the minotaurs, sphinxes, harpies, argos, nikes, etc., which are constantly recurring in Greek mythology and art. Neither are archaeologists agreed that (*ibid.*) the first objects to be carved were gods. (Cf., e. g., Furtwaengler *K. Glyptothek Katalog*, p. 47.) Finally in this connection the denying of scientific methods to the Greek artist (p. 299) is directly contrary to ancient evidence regarding the practice of at least Polykleitos and Lysippos.

One should not infer from these criticisms that the book is not worth reading. The author has accomplished what he set out to do, that is, to write a readable account of daily life in ancient Athens, which should be free from archaisms of English style and, at the same time, be reasonably true to the facts in our possession.

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Plato: The Apology and Crito. Edited by ISAAC FLAGG. New York: American Book Co., 1907.

In his introduction Professor Flagg discusses in an interesting manner the meaning of dialectic and Socrates' employment of it. The biographies of both Socrates and Plato are relegated to the index, which is a distinctive feature of this edition. It treats with some fulness all the proper names, as well as terms and phrases pertaining to Athenian law and other antiquities, e. g., βουλή, αἵρεῖν, together with "certain words characteristic of Plato's mode of expression or of the simple Socratic doctrines enunciated in the dialogues," and needing further elucidation than can be afforded in footnotes. To these are added a number of words which appear in idioms or demand close and repeated observation on the part of the student, e. g., ἀλλά, μέλλειν, μή, πάσχειν. The articles on δαιμόνιος, δικαστής, δίκη, εἰδέναι, and λόγος are particularly full. Long quantities are indicated in the lemmata. To include, however, such words as μοχθηρία, ποίημα, πονηρία, where the terms are simply defined in a word, is, perhaps mistakenly, to encourage the pupil to substitute the index for his lexicon.

Grammatical references are not found in the notes and very sparingly in the index. To those on p. 188 should be added B. 569. 2.

The notes on each paragraph begin with a helpful summary of the thought in lucid and picturesque English. Professor Flagg's interpretation of πέπεισμαι 37A as "I am determined" (see note on 37B and index s. v. πείθω, end), seems questionable; cf. GMT. 685.

The typography of the volume leaves much to be desired. Besides numerous misprints, there is an excessive number of broken types, frequently so badly broken as to render the letter absolutely illegible.

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